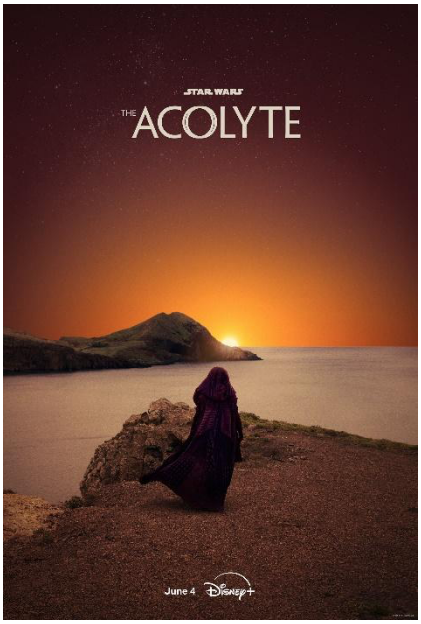
PRODUCTION BRIEF

From Lucasfilm comes "*Star Wars*: The Acolyte," an original, live action series, exclusively for Disney+, that explores a brand-new story in the *Star Wars* galaxy from creator and executive producer Leslye Headland.

In "The Acolyte" an investigation into a shocking crime spree pits a respected Jedi Master against a dangerous warrior from his past. As more clues emerge, they travel down a dark path where sinister forces reveal all is not what it seems….



Stepping into a whole new set of characters are Amandla Stenberg ("The Hate U Give"), Emmy Award®-winner Lee Jung-jae ("Squid Game"), Manny Jacinto ("Nine Perfect Strangers"), Dafne Keen ("His Dark Materials"), Charlie Barnett ("Russian Doll"), Jodie Turner-Smith ("Queen & Slim"), Rebecca Henderson ("Inventing Anna"), Dean-Charles Chapman ("1917"), Joonas Suotamo ("*Star Wars*: The Rise of Skywalker") and Carrie-Anne Moss ("The Matrix").

Leslye Headland created the series, based on *Star Wars* by George Lucas, and serves as an executive producer along with Kathleen Kennedy, Simon Emanuel, Jeff F. King and Jason Micallef. Charmaine DeGraté and Kor Adana are the co-executive producers. Rayne Roberts, Damian Anderson, Eileen Shim and Rob Bredow are the producers, with Cameron Squires, Candice Campos and Adam Teeuw co-producing.

Headland, who in addition to being creator and showrunner on the series, directed Episodes 1 and 2, and has writing credits on Episodes 1 and 6. Headland is known for her work on the acclaimed series "Single Drunk Female," "Russian Doll" and more.

Episode 1 is directed and written by Leslye Headland; Episode 2 is directed by Leslye Headland and written by Jason Micallef and Charmaine DeGraté; Episode 3 is directed by Kogonada and

written by Jasmyne Flournoy and Eileen Shim; Episode 4 is directed by Alex Garcia Lopez and written by Claire Kiechel and Kor Adana; Episode 5 is directed by Alex Garcia Lopez and written by Kor Adana and Cameron Squires; Episode 6 is directed by Hanelle Culpepper and written by Leslye Headland and Jocelyn Bioh; Episode 7 is directed by Kogonada and written by Charmaine DeGraté and Jen Richards & Jasmyne Flournoy; and Episode 8 is directed by directed by Hanelle Culpepper and written by Jason Micallef.

Rounding out the creative team are directors of photography Chris Teague and James Friend; production designer Kevin Jenkins, costumes by Jennifer Bryan, hair and makeup by Jeremy Woodhead, stunts by Mark Ginther, VFX by Julian Foddy and Carlos Ciudad, sound design by Kimberly Patrick, creature work by Neal Scanlan, and music by composer Michael Abels.

"*Star Wars*: The Acolyte" debuts June 4, with the first two episodes, exclusively on Disney+.

GENESIS OF THE PROJECT

Creating a *Star Wars* project was a lifelong goal for showrunner and creator Leslye Headland. Her deep love of *Star Wars* and its high stakes, high-octane storytelling style and endless possibilities for new adventures always led to a desire to add her own contribution to the galaxy.

"I just love Star Wars—I always have," says Headland. "Every time I'm asked the question 'what is your fandom like?' or 'what do you love about *Star Wars*?', it's difficult for me to answer because I love it on a deep cellular level. I almost think *Star Wars* has been a part of my personality since I can remember."

When "The Acolyte" producer Rayne Roberts got a call in 2019, saying that Headland would love to meet with her, she was intrigued. Roberts, who had seen several of Headland's films and who had been a fan of her storytelling, was eager to meet her, but wasn't aware she was such a big *Star Wars* fan. "I didn't expect to be as surprised as I was when she came to my office and had an encyclopedia-like knowledge of *Star Wars*," says Roberts.

Having this extensive knowledge of the franchise allowed Headland to have a specific starting point of creative exploration: What would you do if someone close to you turned to the dark side?

In channeling that question into what would eventually become the main storyline for the show, the exploration of the light and dark sides of the Force, the concept of duality and how that is teased out in the gray areas became a key part of the creative for the show. "To me, duality seems to be a theme that is just very primal for people. I think it goes all the way back to Greek mythology with the idea that there are two parts of yourself. This element is even with George Lucas' work, with the light and the dark side of the Force," says Headland.

When it came to orienting the story within the existing *Star Wars* films and series, Headland had always been particularly interested in the timeframe before "*Star Wars*: The Phantom Menace."

"When I saw that film I was just very interested in how the Jedi got to the place that they did," says Headland. The era that leads into "The Phantom Menace" is known as The High Republic—an era seen in publishing and animation but never before in live action. It is marked by a time of great prosperity and peace where the Jedi are at the height of their power. The context of this backdrop was a perfect proving ground to litigate the dynamics of duality within the characters created for the show.

When it comes to the tonal references for the show, Headland drew inspiration from many different films, including "Kill Bill," "Frozen," "Crouching Tiger, Hidden Dragon" and other Wuxia martial art films. "To me, *Star Wars* has always been about family members with opposing beliefs and the drama that comes out of that," says Headland. "When crafting 'The Acolyte,' I took inspiration from media that highlighted familial dynamics while indulging in spectacle."

The result is a unique entry to the *Star Wars* galaxy designed for all audiences. "At its core, 'The Acolyte' is a mystery thriller that invites audiences into the gray areas of universal themes, such as power, right and wrong, light and dark, and is designed to make audiences really engage in the struggle to balance the duality," says Headland.

"As a filmmaker, Leslye is a formidable talent with tremendous creative vision who happens to be a lifelong *Star Wars* fan. A combination of those elements made us really excited to work with her," says Kathleen Kennedy, President of Lucasfilm and executive producer on "The Acolyte." "We're so proud of the series. The characters are nuanced and conflicted, the environments are immersive, and it will give audiences a look into the galaxy during a time that they've never seen before."

NEW CHARACTERS

MAE ANISEYA

In order for "The Acolyte" to further explore the light and dark, right and wrong, balance and imbalance, the series needed an actor who could step in and embody duality onscreen. Headland had seen Amandla Stenberg's performances in "The Hate U Give" and "The Hunger Games" and was impressed by the young actor's talent.

This led Headland to invite Stenberg to meet with her and discuss her still-secret project.

Stenberg left the meeting "in an utter state of shock" and "went home in a daze," remembering the incredulous feeling of being presented with the opportunity. "It felt like being hit by a speeding train of fantasy and magic and possibility," says Stenberg about joining the *Star Wars* galaxy. "I just don't think it's something that you expect is going to happen to you. And the implications of it are so grandiose and the amount of souls that it touches spans generations and decades."

The more Headland continued to work with Stenberg, the more impressed she became, "Exploring good and evil immediately encourages you to find duality within your protagonist. And Amandla is someone who can understand that on an intellectual and spiritual level. And working with her, I'm seeing her actually putting it into practice. And actually, visualizing it. And bringing it to life."

THE JEDI

In "The Acolyte," the duality theme teases out within the Jedi Order as well. "The Jedi in most *Star Wars* media are so monolithically good," says Headland. "Every institution–no matter how big and how noble and how good–has individuals within it. And *all* individuals are fallible and flawed."

Headland continues, "So, the most difficult part of the show was letting go of my deep admiration for the Jedi and trying to treat them the way that beings might behave in the situations that I've put them in…finding the weakness of the Jedi and kind of interrogating them was something that was difficult for me."

The show features a whole new slate of Jedi, including Lee Jung-jae as Master Sol, Carrie-Anne Moss as Master Indara, Dafne Keen as Jecki, Charlie Barnett as Yord, Dean-Charles Chapman as Master Torbin and Joonas Suotamo as Kelnacca, the first Wookiee Jedi in live-action. Rebecca Henderson is tasked with bringing fan-favorite Master Vernestra Rwoh from the "The High Republic" novels to life.

Master Sol, played by Lee Jung-jae, is central to the conflict of the story and Headland knew it would require a special actor to take on that role.

"Lee Jung-jae knows how to switch from being emotionally available and vulnerable to being completely guarded and in control," shares Headland. "He knows how to be formidable and intimidating, and then he can switch to being just absolutely heartbreaking in terms of how fragile he is. I don't know many actors who can do that."

"Honestly, I still can't believe that I'm in *Star Wars*. I'm still trying to be cool about it," says Lee. "What fascinated me was how much the *Star Wars* galaxy and Leslye's new story synchronized. I love the story about chance encounters, longing for precious people from one's past and also overcoming obstacles to live for the future."

Another prolific actress viewers meet is Carrie-Anne Moss who plays Master Indara.

On being cast, Moss said, "Having the opportunity to work on a *Star Wars* production was something I don't think I ever imagined that I would do." She went on to say, "What I love about the approach that Leslye did in telling this story, is that we see it from two perspectives. Anything has multiple perspectives. As a human being I'm interested in that."

Moss adds, “The number one reason I wanted to do it was the opening scene. Leslye was able to articulate to me what she wanted in this opening scene, which is a huge action scene, fight scene, between my character and Amandla’s character. I haven’t really done anything in that way in a long time in terms of fighting, in terms of choreography. So, I was super excited and wanted to do that.”

Dafne Keen and Charlie Barnett’s characters are an unlikely duo—a competitive Padawan and Jedi Knight respectively—who are assisting Master Sol in his investigation.

Yord lives by the Jedi code and “has no space for the uncontrolled,” according to Barnett. “You can’t prepare for the unexpected. Yord knows that’s impossible, but he feels having control of himself and those around him helps prepare him for any situation.”

Barnett, who previously worked with Headland on “Russian Doll,” shared that coming into the show he had the utmost faith in the series from the very beginning, knowing that Headland was at the helm. “She is one of the most valuable directors that I’ve ever worked with. She’s willing to throw things away and move into a different direction in an instant, which is exciting because it makes it more of a playful element.”

Like Yord, Jecki can be “really rigid and rule prone,” says Dafne Keen. However, being a younger Jedi, Jecki’s character adapts to her environment and the people she’s around.

“I think what makes her a great Jedi is her capacity to learn and to grow,” says Keen. “She’s funny. She’s clever. And I love the Yord-Jecki dynamic.”

Vernestra Rwoh was a Jedi that Headland identified early on to include in the show. Fans of “The High Republic” novels enjoyed Rwoh’s adventures as an idealistic Padawan, and now audiences will see another side to the character in “The Acolyte”—an older, more experienced Vernestra.

Says Rebecca Henderson, “One of things I thought about a lot when beginning my work on Vernestra was what happens to a child prodigy as they grow up? And seeing her one hundred years after she’s been seen in the publishing series was intriguing to me. She’s very powerful. Very settled in a way that’s different than when she was sixteen. She just knows herself very well and, in some ways, has seen it all. I found that playing what was going through her mind was very intriguing and interesting.”

AND MORE…

Audiences will also meet a new group of Witches in “The Acolyte.” “There are people who are Force sensitive, but are not necessarily part of the Jedi Order,” Headland shared.

Jodie Turner-Smith plays Mother Aniseya, who leads a coven on a planet called Brendock. Mother Aniseya is a powerful, mythical figure—even for her own people. “She has abilities that are beyond anything that any of them have ever seen,” says Turner-Smith. “And for that reason, they follow her.”

“I really grasp the largeness of being involved in something like this,” adds Turner-Smith. “It sounded like something that was so interesting creatively—something that I know we had not yet seen in the *Star Wars* universe.”

The vast world of “The Acolyte” extends beyond Force users—it’s also populated by merchants, droids, aliens and more—people just looking to get by in the galaxy. One of these characters, Qimir, played by Manny Jacinto, is an apothecary owner who has survived in some of the shadier starports of the galaxy. “He’s a bit of an aloof character with a tinge of mischief and humor,” says Jacinto.

While writing the role of Qimir, Headland knew that the only person who could play him was Manny Jacinto. “If he hadn’t done it, I think I probably would have rewritten the character,” admits Headland.

Jacinto was impressed when he was able to step into the galaxy far, far away. “My first day on set was in the apothecary, in a marketplace,” shares Jacinto. “There are a lot of people around, a lot of businesses—you really feel like you’re in a different world. The ‘pinch me’ moments have never stopped. And I don’t think they ever will.”

DESIGNING THE WORLD OF “THE ACOLYTE”

With a brand-new story set during a never-before-seen era in live action, The High Republic, the team who brought the world of “The Acolyte” to life visually had their work cut out for them.

The era—marked by a time of great peace and prosperity in the galaxy where the Jedi are at the height of their power—is a golden age pre-dating the events of “*Star Wars*: The Phantom Menace” by approximately 100 years. While the show revisits familiar settings like the galactic capital city, Coruscant, lush new worlds were imagined by a team of artists who dreamed them up specifically for the show to reflect the flourishing Republic.

A key design theme for the show was color, which was a tool implemented to reflect that prosperity, but also the shifting power dynamics that are within the story. Infusing color into the world of “The Acolyte” was key to represent the nebulous motivations of characters versus the clear stratification of good versus evil that is present in design themes in a lot of *Star Wars* projects.

Kevin Jenkins, the mind behind the production design on 2019’s “*Star Wars*: The Rise of Skywalker,” lent his creativity to building-out the many new worlds for “The Acolyte,” which were filmed on practical locations and bespoke set builds in England, Wales and Madeira, Portugal. The choice to film the majority of the show practically was an intentional one by filmmakers to really ground the series in lush, real-world details in homage to the original trilogy of *Star Wars* films.

The task of designing a new era of *Star Wars* live action was one that filled Jenkins with both excitement and trepidation—designing a show that is set approximately 100 years before anything else seen in live action meant not being able to use key design elements that would come into existence generations after these characters. “You have to remember that they weren’t at war in the middle of the Roman Empire,” says Jenkins. “What Rome looked like at 400 B.C. as compared to 5 A.D. was not the same, so we took that approach with creating an older, more peaceful version of the galaxy than we’ve seen so far.”

Jenkins was tasked with the challenge of developing his own visual language for this new era. Part of this meant re-imagining everything, from the design of spaceships all the way down to which style of lights were used in interiors.

CHARACTER LOOKS

In her close collaboration with Headland, costume designer Jennifer Bryan felt the garments for the show not only had to work functionally for all of the action sequences, but they also had to provide context for the cultures of the new worlds being introduced. Inspiration wise, her references were widespread across ancient global civilizations, including North African Berbers, Morocco, Mongolia and Siberia.

Fulfilling the brief of infusing color into the world was quite a literal challenge for Bryan. Colors like blacks, dark grays, whites and creams have an established representative dichotomy of good versus evil, so aligning on new tones with no pre-established meaning was a challenge. Deep purples were a color that she latched onto. “It’s a universal color that denotes royalty and high stature,” she explains. That context comes into play prominently as the season progresses.

Like the other department heads, hair and makeup designer Jeremy Woodhead, whose past credits include properties like “The Lord of the Rings,” “Cloud Atlas” and “Fantastic Beasts,” was also intrigued by the challenge of taking on a whole new era in a storied franchise. When designing unique looks for this show, Woodhead referenced many titles in the *Star Wars* catalog.

To create the look for Amandla Stenberg’s Mae, the team worked on a bespoke process to give her wig weight and movement. The locks on Stenberg’s hairpieces were inspired by African tribes that used clay to create these looks.

Kamanza Amihyia, key hair and makeup artist, explains the process they used to achieve the desired effect: “Jeremy came up with the incredible idea of using acrylic. I never thought of using acrylic to paint on the head. The wigs were going to be washed, they were going to be wet and sustain wear and tear. Each individual strand is painted with eight different colors, and in the beginning, we were painting it with a brush.” Ultimately, the team decided on a rolling technique, done with acrylic paint for durability purposes in lieu of mud that was traditionally used.

Makeup wise, the show features hundreds of alien creatures. One of the core Jedi, Jecki, played by Dafne Keen, features a full-on makeup look. “Jecki’s makeup look was a lot because it’s a

prosthetic. There's a lot of product on the skin and, normally, if somebody gets hot, the makeup starts to run off. But Dafne was fantastic. She didn't touch it," comments Amihyia.

STUNTS

Headland worked with a fabulous stunt team, including stunt coordinator Mark Ginther and Chris Cowan, action choreographer and 2nd unit director, to bring her vision for a more martial arts-heavy show to life.

Ginther assembled a stylistically diverse team to collaborate on the final effect. Says Ginther, "We assembled a team of designers: we have Guillermo Grispo, and we have Lu Junchang. We took what they have and collaborated with our fight arranger, Daren Nop. Their talents mixing it together gave us the feeling we wanted—a combo of heavy martial arts to hand-to-hand combat with Lu Junchang, and the weapons fall more into what Guillermo does."

The martial arts—which bring a distinctive element to the choreography—is a mix between Kung Fu, Kenjutsu, Filipino Kali and kickboxing techniques.

Chris Cowan was integral to the way the stunt sequences were captured. "The way I wanted to approach it was to really dedicate the camera and the edit to the action," he says. "I like to approach it knowing exactly what we're going to be cutting to." To achieve this fully, stunt coordinator Mark Ginther used the Unreal Engine 5 technology to digitize environments created by Kevin Jenkins' team to plan the choreography. The tool allows them to use motion capture to maximize the movement design, but also to plan for efficiency in camera movement.

VFX & SOUND

Lucasfilm's acclaimed visual effects studio Industrial Light & Magic and sound house Skywalker Sound rounded out the world of the show.

ILM, who contributed 2,000 shots to the series, worked on environment extensions, space sequences, action sequences, effects on new creatures and more. VFX Supervisor Julian Foddy and VFX Producer Carlos Ciudad oversaw the work on set and through post, in conjunction with producer and Chief Creative Officer of ILM, Rob Bredow. The VFX approach to the show was grounded very much in 'How would George Lucas have done this?' And that was by utilizing full sets, practical creatures and effects, and allowing the VFX budget to be focused on 'creating the impossible.' Working hand in hand with the showrunner and production designer ensured a linear and streamlined creative process.

Episode 103, where the Jedi first meet the Witches on Brendock, embodies the creative process perfectly: a collaboration of set build and practical effects, but with VFX adding the physical manifestation of the Witches Force as the storytelling finish. The ethereal 'Force Aurora' concept was pitched and designed entirely by Julian Foddy/ILM, and embodies the restrained, subtler and often imperceptible use of VFX within the series.

From the creaks of a noodle drying wheel on Ueda, to the bustle of the freighter that housed the Mek Neks, Skywalker Sound, known for being the keyholder to the vault of *Star Wars* sounds, brought "The Acolyte" to life. Says Sound Designer Kimberly Patrick, "From our first conversation, Leslye and I agreed that we wanted the sound design of the show to reference Ben Burtt's original design as much as possible while also exploring new sounds and/or new elements of established *Star Wars* sounds."

To pay homage to classic *Star Wars* sounds and blend them with new ones, the team went above and beyond to give each lightsaber its own unique sound identity. Says Patrick, "I decided to focus on the lightsaber ignites and steady hums. For ignites, the base sound is a remastered version of a classic lightsaber ignite. In addition, I recorded and then processed various paper tears, as well as added an explosive element to give it more weight. For the steady hums, I used Ben's original hum, but pitched it differently for different characters. I then ran the pitched hum through a plugin that added a small amount of feedback distortion, which gave the hum a slightly grittier quality."

MUSIC

Michael Abels, best-known for his scores for the Oscar®-winning film "Get Out," and for Jordan Peele's "Us," for which he won the World Soundtrack Award and multiple critics awards, has crafted a dynamic score to "The Acolyte." For Abels, the sounds of *Star Wars* have always been just as important as any other element of the film's designs. The challenge for him was balancing the legacy of *Star Wars* scores with forging a new path forward for this new set of characters and this new story.

"There are times when the music is very *Star Wars*, so it lives with the rest of the galaxy. And there are times where you see things we haven't seen in the other films or shows," says Abels. "And it needs to feel that way. There are moments that feel familiar, and ones that feel unfamiliar—and this is by design. And so we started working on what pieces would fall on one side of the spectrum or the other."

The Noodle Shop sequence at the beginning of the show manifests this philosophy. As Abels explains, "You start with key signals of *Star Wars*, but it gets more percussive as the fight begins. We wanted it to feel both primitive and a bit kinetic as the fight builds. However, when Indara's saber is drawn, that changes the stakes, and the score is a harkening back to traditional *Star Wars* language there."

CREATURES

Neal Scanlan, who has worked on seven *Star Wars* projects, including "The Force Awakens," "Rogue One" and "Andor," is the creature effects, special makeup effects and droid supervisor for the "The Acolyte."

Scanlan's team, who first came together for "The Force Awakens," have "welded together," leading to a continuity of ideas and methodology.

When approaching his work on “The Acolyte,” Scanlan and Headland conversed about every droid and creature’s purpose. From the thieving alien that can be spotted in the background to a handheld droid companion, Scanlan asked, “Is this creature going to help tell the story or be in the background to help generate a sense of another world?”

As designs took shape, the renowned creature creator and Headland drafted character backstories, such as for Kelnacca, who stands apart from other Wookiees, not just by the additional technology housed in his face to provide more animated expressions than previous Wookiee designs, but by his shaved and tattooed head, and beaded hair. This helped Scanlan and his team understand how he would be different from *Star Wars’* most popular Wookiee, Chewbacca. Character backstories are, “a playful thing to think about,” says Scanlan. “Kelnacca is intelligent. He’s a Jedi, but a little bit vain. He likes the way he looks, so he’s going to look after his hair to maintain the sense of who he is.”

On creatures and droids in “The Acolyte” as a whole, Scanlan says that there’s a familiarity to what viewers will see. “Effective design is one that you somehow feel you wouldn’t be so surprised if you were to open your garage and see a droid was there,” he says.

ABOUT THE CAST

AMANDLA STENBERG (Mae Aniseya) is one of the world’s most recognizable and sought-after artists for her undeniable talent and unshakable wisdom well beyond her years.

Stenberg first garnered international praise as the star of 20th Century Fox’s 2018 film “The Hate U Give,” based on the New York Times Best Selling debut novel from Angela Thomas. The story is inspired by the Black Lives Matter movement, with George Tillman Jr. directing the screenplay by Audrey Wells. Also starring in the film were Russell Hornsby, Regina Hall, Algee Smith, Common and Issa Rae. The film premiered at the 2018 Toronto Film Festival and earned global accolades, culminating with Stenberg co-presenting at the Academy Awards on behalf of the film, alongside civil rights activist John Lewis.

In 2023, Stenberg could be seen in the queer, werewolf, coming-of-age feature “My Animal,” which debuted at the 2022 Sundance Film Festival. Directed by Jacqueline Castel and co-starring Bobbi Salvor Menuez, the film blends young adult romance and eerie thriller subgenres together.. Stenberg was also recently seen in A24’s hit comedy-slasher pic, “Bodies Bodies Bodies,” alongside Maria Bakalova and Rachel Sennott, by Director Halina Reijn. The film debuted at the 2022 SXSW Film Festival before being released in August 2022. Prior to that, Stenberg appeared in the film adaptation of “Dear Evan Hansen” for Universal, based on the 2015 Tony Award winning Broadway musical of the same name. The film also starred Ben Platt, Julianne Moore, Amy Adams and Kaitlyn Dever, and was released on September 24th, 2021, after premiering at the Toronto International Film Festival. Additionally, Stenberg could be seen on the small screen alongside Andre Holland in Netflix’s limited series “The Eddy,” which follows a jazz club owner, Elliot Udo (Holland), as he deals with the everyday struggles of running a live music venue in Paris.

Stenberg stars as Julie, Elliot's daughter, in this moody drama series created by celebrated director Damien Chazelle.

As a fan of animation, Stenberg voiced the role of Margo Kess/Spider-Byte in the award-winning Columbia Pictures film "Spider-Man: Beyond The Spider-Verse." She is currently working with Laika Entertainment on the upcoming stop-motion project "Wildwood," with other voice artists, including Peyton Elizabeth Lee, Carey Mulligan, Angela Bassett and Awkwafina. Lastly, Stenberg voiced the role of Ozi in the animated feature "Ozi: Voice of the Forest" about an orphan orangutan.

Stenberg first gained recognition for her role as Rue in Lionsgate's "The Hunger Games," alongside Jennifer Lawrence. After the success of the film, Stenberg earned a Teen Choice Award in 2012 with Jennifer Lawrence for Film–Choice Chemistry. She was also nominated for an NAACP Image Award and a Black Reel Award in 2013 for her performance as Rue.

In 2017, Stenberg starred in "Everything, Everything," an adaptation of the Nicola Yoon book of the same title. The film follows Maddie, played by Stenberg, who is a teen with a rare disease that causes her to be allergic to almost everything. Directed by Stella Meghi, the film won Choice Drama Movie at the 2017 Teen Choice Awards. For this film Stenberg also won the 2018 NAACP Image Award for Outstanding Actress in a Motion Picture. Other film credits include 20th Century Fox's "The Darkest Minds," the WWII drama "Where Hands Touch" (which premiered at the Toronto Film Festival), and "As You Are," which premiered at the prestigious Sundance Film Festival in the U.S. Dramatic Competition and went on to win the Special Jury Award for the 2016 Festival.

In addition to acting, as a young artist Stenberg was globally praised for her crusade towards improving society and sparking thoughtful conversation, using social media as a platform to spread social awareness and knowledge. She has shared personal essays on topics such as cultural appropriation, intersectional feminism, mindfulness, biracial identity, police brutality, systemic inequalities and beauty standards to name a few.

In February 2016 Stenberg was awarded with the Young, Gifted & Black Award at the annual Black Girls Rock! televised awards ceremony on BET. That same year she was invited by Oprah Winfrey to be a speaker at her annual "Super Soul Sessions." She also was awarded the YoungStars Award at the 2016 BET Awards. In 2018, Stenberg appeared on the cover of TIME Magazine for their Next Generation Leaders Issue.

Stenberg currently resides in New York.

One of the most accomplished actors in South Korea, **LEE JUNG-JAE (Master Sol)** is best known for his portrayal of Seong Gi-hun, the main protagonist in Netflix's survival drama "Squid Game." Lee received a Golden Globe® Award for Best Television Actor–Drama Series for his performance. He has also been nominated for a Critics' Choice Television Award for Best Actor in a Drama Series

and a Screen Actors Guild® Award for Outstanding Performance by a Male Actor in a Drama Series, making him the first male actor from Asia to receive individual nominations in those categories across all three awards shows.

In December 2021, he was selected as Gallup Korea's Film Actor of the Year.

MANNY JACINTO (Qimir) has emerged as one of Hollywood's most exciting, versatile, and in-demand talents with a burgeoning career marked by a series of charismatic, breakthrough performances.

Jacinto recently wrapped production on the thriller "Balestra" opposite Cush Jumbo and James Badge Dale for director Nicole Dorsey; Nnamdi Asomugha's directorial debut "The Knife" alongside Academy Award®-winner Melissa Leo; and the indie comedy "Cora Bora" for director Hannah Pearl Utt.

Previously, Jacinto had back-to-back, scene-stealing roles in the Amazon romantic comedy "I Want You Back" opposite Charlie Day, Gina Rodriguez, Jenny Slate and Scott Eastwood, and in the Hulu miniseries "Nine Perfect Strangers" alongside a star-studded cast that included Nicole Kidman, Melissa McCarthy, Michael Shannon, Bobby Cannavale, Regina Hall and Luke Evans.

Jacinto is perhaps best known for his breakout performance in the NBC Peabody Award-winning and Emmy®-nominated critically acclaimed comedy series "The Good Place." His performance landed him on best of lists from Variety, ET, Buzzfeed, Vulture, Indiewire and Uproxx, among others.

Additional film and television credits include the Netflix horror-thriller series "Brand New Cherry Flavor" from creator Nick Antosca; 20th Century Fox's "Bad Times at the El Royale"; Joseph Kosinski's "Top Gun: Maverick"; ABC's popular fantasy series "Once Upon A Time"; AMC's "Bates Motel"; and ABC's hit medical drama "The Good Doctor." He previously lent his voice to the animated Disney+ series "Hailey's On It!," the Warner Bros. animated film "Mortal Kombat Legends: Snow Blind," and the English language voice cast for the critically acclaimed Japanese film "Belle."

A Filipino-Canadian native of Vancouver, Jacinto is a trained dancer and studied civil engineering at the University of British Columbia. He resides in Los Angeles.

DAFNE KEEN (Jecki), 2018 Screen International Star of Tomorrow, is known for her role as X-23 in the X-Men franchise "Logan**,"** which was Oscar®- nominated for Best Adapted Screenplay. She starred opposite Hugh Jackman as Laura, a lab-bred mutant child of Jackman's much-loved character Wolverine. She has been nominated for a BAFTA Cymru Award for Best Actress in 2020, London Film Critics Circle Award (2018) and won Best Female Newcomer at The Empire Awards in 2018.

Keen led HBO's highly anticipated adaptation of Philip Pullman's "His Dark Materials" for the entire three seasons as Lyra Silvertongue/Lyra Belacqua, alongside James McAvoy and Ruth Wilson. The highly anticipated aired on BBC 1 and HBO.

Recently, it was announced Keen will lead high-school horror film "Whistle," opposite Nick Frost and Sophie Nélisse.

Keen made her acting debut alongside her father, British actor Will Keen, in the Spanish television series "The Refugees," created by Ramón Campos, Gema R. Neira, Cristóbal Garrido and Adolfo Valor. The series was a joint production by BBC Worldwide and Atresmedia that premiered on Spanish television channel la Sexta on May 7, 2015. She played Ana "Ani" Cruz Oliver in the drama focusing on a rural community faced with millions of refugees from the future seeking shelter in the present. "The Refugees" was watched by 4.37 million viewers.

Keen was also the lead in Gravitas Ventures drama film "Ana" (2020). Ana meets Rafa (Andy Garcia) in a chance encounter and they embark on a road trip to try and save him from bankruptcy, or worse.

Keen is also a UNICEF ambassador.

CHARLIE BARNETT (Yord) is a singular talent with an impressive, varied career. He is most known for his scene-stealing turn on the critically acclaimed "Russian Doll" on Netflix, opposite Natasha Lyonne.

Right after graduating from Juilliard, he played the lead role of Peter Mills on the first three seasons of NBC's smash hit "Chicago Fire." Since then, he has had series regular roles in "Ordinary Joe" (NBC), "Secrets and Lies" (ABC), "Valor" (The CW), "Tales of the City" (Netflix), and heavily recurring roles on "You" (Netflix), "Arrow" (The CW) and "Special" (Netflix). Film credits include "Men in Black 3" for Columbia Pictures.

British actress **JODIE TURNER-SMITH (Mother Aniseya)** stands out as one of today's most sought-after talents. She gained widespread recognition for her captivating performance in Universal's "Queen & Slim," earning critical acclaim for her breakout role.

Most recently, Turner-Smith starred in Noah Baumbach's acclaimed "White Noise" (Netflix), "Murder Mystery 2" (Netflix) and the final season of "Sex Education" (Netflix). Her next project is a starring role in "Bad Monkey" (Apple TV+). She is also currently in production on Disney's "TRON: Ares," slated for release in 2025.

Turner-Smith's other credits include "After Yang" (A24), opposite Colin Farrell, "Without Remorse" (Prime Video), opposite Michael B. Jordan, and the political thriller "The Independent" (Peacock) with Brian Cox. She also portrayed the titular role in Sony Pictures Television's three-

part miniseries “Anne Boleyn,” which premiered on Channel 5 in the U.K. and later on AMC+ in the U.S., earning her a nomination for an NAACP award in the Outstanding Actress in a Television Movie, Limited Series, or Dramatic Special category.

Her television credits further include “Nightflyers” (Netflix), “Jett” (Cinemax), “The Last Ship” (TNT), “Mad Dogs” (Amazon), and “True Blood” (HBO). Turner-Smith has also made notable appearances in independent films such as Nicolas Winding Refn’s “The Neon Demon” and Drake Doremus’ “Newness.”

A fan favorite for her portrayal of Lizzy on the hit Netflix series “Russian Doll,” **REBECCA HENDERSON (Vernestra Rwoh)** dazzles audiences with her charisma and knack for selecting impactful roles.

Henderson was recently seen in “The Good House,” opposite Sigourney Weaver, Kevin Kline, Morena Baccarin and Rob Delaney. Based on the best-selling novel by Ann Leary, the film follows a New England realtor as her life begins to unravel after she hooks up with an old flame from New York. Directed by Maya Forbes and Wallace Wolodarsky for Roadside Attractions, the film premiered at the 2021 Toronto International Film Festival. She also appeared in the timely drama “Call Jane,” which follows a married woman with an unwanted pregnancy in a time in America where she can’t get a legal abortion and works with a group of suburban women to find help. Also for Roadside Attractions, the film, directed by Phyllis Nagy and also starring Elizabeth Banks, Sigourney Weaver and Chris Messina, premiered at the 2022 Sundance Film Festival.

In 2022, Henderson was seen in the Emmy® Award-nominated limited series “Inventing Anna," created and produced by Shonda Rhimes for Netflix. She also appeared in the Hulu original film “Sex Appeal” and the Freeform comedy series “Single Drunk Female,” which was renewed for a second season. Other past appearances include “The Good Wife,” “Westworld” and “Orange is the New Black.” She has also appeared in the independent films “Appropriate Behavior,” “They Remain” and “Mickey and the Bear.”

In addition to her work as an actor, Henderson is a champion of the LGBTQIA+ community and an avid animal lover.

A native of Toronto, Henderson moved to New York for college and holds an MFA from Columbia University. She lives in Brooklyn with her family.

As one of the original Billys in “Billy Elliot,” **DEAN-CHARLES CHAPMAN (Master Torbin)** has been working from a young age, but it was HBO’s hit series “Game of Thrones,” playing the ill-fated King Tommen Baratheon, that first gave him international notice. Other credits include Rowan Joffe’s “Before I Go to Sleep,” with Nicole Kidman, Colin Firth and Mark Strong; E4's critically acclaimed series, “Glue”; and David Michod's “The King,” with Joel Edgerton and Timothee Chalamet for Netflix, which had its premiere at Venice.

Chapman was the co-lead in Sam Mendes's sensational "1917" from producer Steven Spielberg, which won, amongst many other accolades, the Golden Globe® for Best Film, seven BAFTAS, including Best Film and Best British Film, and three Academy Awards®.

Chapman has most recently been seen in Lena Dunham's "Catherine Called Birdy" for Working Title and Amazon, opposite Andrew Scott and Billie Piper and "The Walk-In" for ITV, opposite Stephen Graham. His next project is the animated feature, "Ozi," from Appian Way, opposite Amandla Stenberg and Donald Sutherland.

Chapman is currently filming Lena Dunham's new series "Too Much" for Netflix.

A long time ago in a country far, far away…. **JOONAS SUOTAMO (Kelnacca**) grew up in Espoo, Finland, and first became interested in acting through his performances in local plays during his youth. Later on, a basketball scholarship offered him the opportunity to go and study at Pennsylvania State University in the United States. During his time at university, Suotamo chose film studies over acting because of the perceived lack of roles for tall people. Never one to give up on his dreams, his film studies and interest in acting paid off when he was cast in the highly anticipated blockbuster movie "*Star Wars*: The Force Awakens" to act as the double for the iconic character of Chewbacca. After the film's massive success, his hard work was awarded. Suotamo became Chewbacca in "*Star Wars*: The Last Jedi" and continued throughout the last chapter of the Skywalker trilogy, "*Star Wars*: The Rise of Skywalker." He was most recently seen in the Disney+ series, "Willow."

CARRIE-ANNE MOSS (Master Indara) was born and raised in Vancouver, Canada. At age 20, after studying at the American Academy of Dramatic Arts, she moved to Europe to pursue a career in modeling. While in Europe, she was cast in the television show "Dark Justice," which brought her to Los Angeles for season two. Once in LA she began getting more opportunities, one of which was a TV series "Matrix" (which coincidentally presaged the movie that would later make her famous), another was being cast as a series regular for Aaron Spelling's television spectacle "Models Inc."

The late, great casting director Mali Finn invited Moss to audition for The Wachowskis' and their top-secret sci-fi action project. Following a challenging process of physical and character screen tests, they ultimately gave her the opportunity to create the iconic, cyber-warrior Trinity in the record-breaking, award-winning and internationally successful "The Matrix," which galvanized her place in cinematic history in one of the highest grossing R-rated sci-fi action franchises of all time and as one of Hollywood's most sought-after actresses.

Directly following her new-found success Moss received a wide range of scripts, but it was the complex screenplay "Memento" that stirred her creative senses. From writer/director

Christopher Nolan "Memento" became one of the most critically acclaimed and, at that time, the largest grossing independent film in history.

Her remarkable "Memento" performance won her the coveted Spirit Award for Best Supporting Female that year. She has gone on to receive numerous accolades for her performances, including MTV, SAG® and Teen Choice Award nominations. She was recognized with a Vancouver Critics Circle Award for Best Actress in a Canadian Film for "Fido," and she won a Genie Award for Best Performance by an Actress in a Supporting Role for her performance in "Snow Cake."

Some of her other notable film credits include "Red Planet," the Oscar®-nominated "Chocolat," shocking "Suspect Zero," comedy "Fido," box office hit "Disturbia," gut wrenching "Unthinkable," award-winning "Snow Cake" and Paul W.S. Anderson's epic 3D-feature "Pompeii."

Throughout her career, Moss has been attracted to compelling television projects including CBS's "Vegas," sci-fi "Humans" and bi-lingual English/Norwegian detective series "Wisting," but television audiences may know her best from "Marvel's Jessica Jones" as powerful and enduring attorney Jerry Hogarth.

Mother and wife above all else, Moss is an actress, teacher, seeker, and storyteller. Her deep calling to connect with women led her to create Annapurna Living as a platform and portal for growth and nourishment. Now, with a community of women all over the world, Moss teaches online courses designed to help women and mothers find their voice and to step into their grace.

Moss will next be seen in Roadside Attractions' "Accidental Texan" and has wrapped principal photography in director Lowell Dean's feature "Die Alone."

ABOUT THE FILMMAKERS

LESLYE HEADLAND (Created By, Executive Producer, Director-Eps. 1&2, Writer-Eps. 1&6)) is an Emmy®-nominated writer, producer and director.

Headland began her career writing and directing the "Seven Deadly Plays" series (IAMA Theatre Company, including "Bachelorette" and "Assistance," which both had successful runs in New York. Her directorial debut was an adaptation of "Bachelorette," starring Kirsten Dunst, which premiered at the Sundance Film Festival in 2012.

Headland served as writer, producing director and showrunner for Netflix's acclaimed series "Russian Doll" (co-created by Natasha Lyonne and Amy Poehler). The series was nominated for three Primetime Emmy® Awards and nine Creative Arts Emmy Awards, winning three for production design, cinematography and contemporary costumes.

She recently directed and executive produced the pilot for the Freeform series "Single Drunk Female." Headland's additional TV writing/directing credits include pilots for HBO, ABC and NBC,

as well as "Terriers" (FX), "Blunt Talk" (Starz), "SMILF" and "Black Monday"(Showtime), and "Heathers" (Paramount).

Headland's other film credits include writing the 2014 remake of "About Last Night," starring Kevin Hart and writing/directing "Sleeping with Other People," starring Jason Sudeikis, which also premiered at Sundance in 2015.

KOGONADA's (Director-Eps. 3&7) feature directorial debut, "Columbus," premiered at the 2017 Sundance Film Festival, receiving high acclaim from critics and audiences. His second feature "After Yang," starring Colin Farrell, Haley Lu Richardson and Jodie Turner-Smith, premiered at the 2021 Cannes Film Festival to excellent reviews and was distributed theatrically by A24. In 2022, he directed the pilot and three additional episodes of the critically acclaimed Apple series "Pachinko." Currently, he is directing "A Big Bold Beautiful Journey," starring Margot Robbie and Colin Farrell.

ALEX GARCIA LOPEZ (Director-Eps. 4&5) is a director and writer from Buenos Aires, Argentina. He moved to the U.S. as a teenager and studied music at Berklee College of Music. He later moved to London where he began making short films. He directed BAFTA-nominated shows "Misfits" and "Utopia" as well as "The Witcher," "Daredevil," "Punisher" and the adaptation of cult anime "Cowboy Bebop," among other projects. His latest project is "100 Years of Solitude" from the Nobel prize winner, Gabriel Garcia Marquez.

Included as one of Indiewire's TV directors to know, **HANELLE CULPEPPER (Director-Eps. 6&8)** an energetic and unflappable director, has credits ranging from superhero action adventures to thrillers to genre films to character-driven dramas. As director of the "Star Trek: Picard" pilot, Culpepper became the first woman to launch a new "Star Trek" series in its 53-year history.

In 2021, she won an NAACP Image Award for Outstanding Directing for her work on the episode. In 2022, she was nominated for her work on Netflix's "True Story," starring Kevin Hart and Wesley Snipes, and again in 2023 for "The Last Days of Ptolemy Grey," starring Samuel L. Jackson.

Her recent work includes the pilot for Neil Gaiman's Amazon series "Anansi Boys." In 2020, she co-executive produced and directed the pilot for the Berlanti produced CW drama "Kung Fu," which ran for three seasons. Up next, Culpepper will direct a block for Dan Fogelman's new Hulu series "Paradise City," starring Sterling K. Brown. She is also attached to direct the feature film "1000 Miles," starring Shamier Anderson (produced by Zucker Productions and Castle Rock), as well as a feature adaptation of the bestselling YA novel "Amari and the Night Brothers" for Universal Studios, (produced by Hidden Pictures, Don Cheadle's production company This Radicle Act, and Marsai Martin's Genius Entertainment).

Culpepper earned her B.A. from Lake Forest College and her M.A. from USC's Annenberg School. After working as the assistant for Oscar®-winning screenwriter/director Callie Khouri, she completed AFI's prestigious Directing Workshop for Women, which launched her as a director to watch. Her short "A Single Rose" won numerous awards and screened at film festivals worldwide, including the 2004 ICG Showcase at the Cannes Film Festival.

"A Single Rose" plus Hanelle's viral short film spoof "Six and the City," led to her first feature, the supernatural thriller "Within," starring Mia Ford, Sammi Hanratty, Sam Jaeger, Lori Heuring, Brent Sexton, and featuring Aisha Hinds. The film won Outstanding Feature Film at the Big Bear Horror Film Festival and had its television premiere on Lifetime. Over the next several years, Culpepper helmed multiple thrillers, including "Murder on the 13th Floor," starring Tessa Thompson.

Culpepper's television career took off after NBC Universal's Directing Initiative led to directing an episode of "Parenthood." Her diverse television work includes "*Star Wars*," "Westworld," "The Last Days of Ptolemy Grey," "True Story," "Counterpart," "Mayans M.C.," "Criminal Minds," "Grimm," "American Crime," "The Flash," "Gotham," "S.W.A.T.," "Star Trek: Discovery" and "NOS4A2." In 2019, she was selected for the inaugural class of ReFrame and earned Variety's 2019 Inclusion Impact Honor.

Culpepper proudly serves on the TV Academy's Director Peer Group Executive Committee, and as an alternate for the DGA's National Board and Western Directors Council.

Recipient of the Academy's prestigious 2018 Irving G. Thalberg Memorial Award, the Producers Guild of America Milestone Award, and an eight-time Academy Award®-nominee**, KATHLEEN KENNEDY (Executive Producer)** is one of the most successful and respected producers in the film industry today. As President of Lucasfilm, she oversees the company's three divisions: Lucasfilm, Industrial Light & Magic and Skywalker Sound.

Kennedy was the producer of "*Star Wars*: The Force Awakens" (2015), the highest grossing domestic feature of all time, and "Rogue One: A *Star Wars* Story," the number-one grossing movie in 2016. She went on to produce "*Star Wars*: The Last Jedi" (2017), the highest grossing movie worldwide in 2017, as well as "Solo: A *Star Wars* Story" (2018) and "*Star Wars:* The Rise of Skywalker" (2019). Kennedy has recently executive produced the Emmy® Award-winning "The Mandalorian" series (2019-present) that launched the Disney+ platform as well as "The Book of Boba Fett" (2021), "Obi-Wan Kenobi" (2022), "Willow" (2022) "Andor" (2022), and "Indiana Jones and the Dial of Destiny" (2023). She is currently producing all of Lucasfilm's live action titles in production, including "Andor" Season 2*,* "Ahsoka*,*" "The Acolyte," "Skeleton Crew" and multiple *Star Wars* features.

Kennedy has produced or executive produced more than 70 feature films, which have collectively garnered 120 Academy Award® nominations and 25 wins. Among her credits: "Jurassic Park," "E.T. The Extra Terrestrial," "The Sixth Sense," the "Back to the Future" trilogy, "Who Framed

Roger Rabbit," "Gremlins," "The Goonies," "Poltergeist," "Empire of the Sun," "Lincoln," "War Horse," "The Curious Case of Benjamin Button," "The Diving Bell and the Butterfly," "Schindler's List," "The Color Purple" and "The Adventures of Tintin."

Kennedy has produced the films of such directors as Steven Spielberg, David Fincher, Martin Scorsese, Clint Eastwood, Robert Zemeckis, J.J. Abrams, Julian Schnabel, Marjane Satrapi, M. Night Shyamalan, Frank Oz, Peter Bogdanovich and Richard Donner.

Kennedy recently received the Fellowship Award, the highest honor that the British Academy of Film and Television Arts can bestow. She is also the recipient of the distinguished CBE award (Commander of the Most Excellent Order of the British Empire) and was elected Chair of the AFI Board of Trustees. Aside from her executive and producer roles, she was one of the founding Council Members of Hollywood Commission to Eliminate Sexual Harassment and Advance Equality and is currently on the board of the LA Promise Fund, Library of America, and USC's School of Cinematic Arts.

Prior to joining Lucasfilm in 2012, Kennedy headed The Kennedy/Marshall Company, which she founded in 1992 with director/producer Frank Marshall. In 1981 she co-founded the phenomenally successful Amblin Entertainment with Marshall and Steven Spielberg.

SIMON EMANUEL (Executive Producer) has been a respected member of the international film industry for over 30 years. He has worked with some of the biggest directors on the largest productions, including several of the "Batman," "James Bond" and "Harry Potter" films.

Emanuel most recently served as a producer on "Indiana Jones and the Dial of Destiny" alongside Kathleen Kennedy and Frank Marshall. Prior to this, he served as executive producer on Matt Reeve's "The Batman" for Warner Bros, executive producer on season one of Netflix's global hit "The Witcher" and produced both "Solo: A *Star Wars* Story" and "Rogue One: A *Star Wars* Story" for Lucasfilm.

Additionally, Emanuel was unit production manager on Lucasfilm and J.J. Abrams' "*Star Wars*: The Force Awakens," Justin Lin's "Fast and Furious 6" and Christopher Nolan's "The Dark Knight Rises," and as production manager on David Yates' "Harry Potter and the Deathly Hallows: Part 1 and Part 2," "Harry Potter and the Half-Blood Prince" and "Harry Potter and the Order of the Phoenix."

Having worked his way up the ranks from third to first assistant director, Emanuel's other major credits include Michael Apted's "The World is Not Enough" and "Enigma"; Roger Spottiswoode's "Tomorrow Never Dies"; Taylor Hackford's "Proof of Life"; Len Wiseman's "Underworld"; Michael Hoffman's "A Midsummer Night's Dream"; Stefan Fangmeier's "Eragon"; Paul W.S. Anderson's "Resident Evil" and "AVP: Alien vs. Predator"; Stephen Daldry's "The Hours"; and Jane Campion's "The Portrait of a Lady."

Emanuel also worked with Alfonso Cuarón and Chris Columbus on “Harry Potter and the Prisoner of Azkaban” and “Harry Potter and the Chamber of Secrets,” respectively.

JEFF F. KING (**Executive Producer, 2nd Unit Director)** joined “The Acolyte” following a successful run as executive producer and director of the acclaimed, dysfunctional family, superhero drama “The Umbrella Academy.” A multi-Emmy® nominee, King’s previous highlights include mystery thriller “Hand of God,” elevated actioner “Blindspot,” and blue-sky dramedy “White Collar.” Spanning drama, comedy, genre and procedural, King’s career as a producer, writer, director, and showrunner includes Mountie-in-Chicago comedy “Due South,” the first season of “Stargate SG-1” along with Emmy®, BAFTA and Gemini-nominated “Strange Days at Blake Holsey High.”

King is a New York Times Best-Selling writer of the DC Comics universe event “Convergence.” The nine-issue core story sold over a million copies and led to a spinoff starring the fake-out villain turned anti-hero from “Convergence,” Telos. More recently, King contributed a page, with noted artist Steve Pugh, to the 2017 Eisner Award-winning anthology “Love is Love.”

For his work, King has been a speaker or guest at SXSW, The USC Annenberg School of Film and Television, as well as the San Diego and New York Comic Cons and is a strong supporter of studio and network partnerships that create and encourage safe spaces for new voices from underrepresented communities to enter and succeed in our industry.

King is a dual citizen of Canada and the USA; a father of two and is a member of the Writers Guild of Canada, the Writers Guild of America, the Directors Guild of America, and the Directors Guild of Canada, as well as of the Producers Guild of America.

JASON MICALLEF (Executive Producer) created and executive produced “Heathers,” a television reimagining of the cult classic film, for The Paramount Network. He has written screenplays for New Line, DreamWorks and Illumination. His Blacklist screenplay, “Butter,” was directed by Jim Field Smith, produced by The Weinstein Company and De Luca Productions, and stars Jennifer Garner, Hugh Jackman, Ty Burrell, and Olivia Wilde.

In the development world, Micallef wrote “Play-Doh” for Paul Feig at Fox and Chernin, and “Bob, The Musical” with Michel Hazanavicius to Disney. He has been listed on the Blacklist a number of times, most recently for his unproduced take on “Wonka,” a dark reimagining of the Willy Wonka story starting in WWII and culminating with Wonka’s taking over of the chocolate factory.